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VERDIANA.

THE attention of the musical world being again fixed on Giuseppe Verdi to an unusual degree in anticipation of the production of his new opera, *Otello*, at the Scala of Milan, some particulars concerning the Italian *maestro's* past career may be deemed appropriate.

Born in 1813, the year of Richard Wagner's birth, in a small village about three miles from Busseto, in the happily defunct dukedom of Parma, of very poor parents, who kept a small inn and grocery shop, little Giuseppe, tenderly reared by his mother, soon gave evidence of his musical propensities by his intense delight in the sounds of the humble barrel-organs passing through the village. This induced his parents to apprentice him to the old organist of the church of Roncole, adding at the same time a rickety worm-eaten old spinet to the scanty household furniture, in the hope of seeing the future composer of *Aida* perhaps fill the organist's place some day. Sufficient progress having been made after three years' practice to enable the lad to officiate during the church service, his father resolved upon sending him to the School of Busseto, where an old friend of his, a soap-maker by trade, nicknamed Pugnatta, supplied him with board and lodging at the not very extravagant rate of 30 centesimi *per diem*. Although most assiduous in his studies, keeping aloof from the games of his companions, he still continued his functions as organist, travelling on foot every Sunday and holiday to and from Roncole to the tune of barely 100 francs per annum, including fees for weddings, christenings, and funerals, besides some trifling tithes as customary at that time. In one of these journeys to Roncole he would have lost his life by tumbling into a ditch filled with water but for the timely rescue from his perilous position by a passing peasant woman. An equally narrow escape he had in his infancy during the invasion of hapless Italy by the Russians and Austrians, when the barbarous soldiery massacred their unfortunate victims even within the walls of the church, Verdi's mother having almost miraculously avoided the same fate by escaping with the infant at her breast up a small staircase into the belfry.

After two years' instruction in the mysteries of the three R's and a little music, Giuseppe secured a small situation at a distiller's, Antonio Barezzi, in Busseto, another old friend of his father's and a passionate musician, himself the president of the Philharmonic Society of the small town. This trifling circumstance determined his whole future artistic, as well as domestic, career, as thereby he obtained one of the four scholarships granted by the municipality of Busseto to poor students, and later on Barezzi's daughter, Margaret, for a wife. A fifth scholarship, endowed with a thousand francs a year, was added in 1876 as a token of gratitude by Verdi himself.

Further zealous application under Giovanni Provesi, the old conductor of the said Philharmonic Society, not only qualified Giuseppe at the age of 16 to supplement his master at the conductor's desk and the organ, but stimulated many compositions, produced and conducted by himself in the concert-room. But a wide leap in advance was taken by his transfer to Milan, through the endeavours of his generous benefactors Barezzi and Provesi, the annual stipend from the town of Busseto being increased exceptionally in Verdi's favour from the customary 300 to 600 francs per annum for two years, with a further addition from the purse of kind-hearted Barezzi. Great was Verdi's disappointment at his failure at the examination required for admission to the Conservatorio "For want of musical abilities." Thus ran the sentence passed by Director Francesco Basily, one of those mummified musical pedants incapable of detect-

ing the smallest talent in Giuseppe Verdi. Yet nothing daunted the young composer shewed the same compositions (condemned by Francesco Basily) to Vincenzo Lavigna conductor at La Scala, an able musician and composer of several successful operas, who admitted young Verdi forthwith among his pupils with the happiest results; for Verdi soon became favourably known in musical circles as appears from the following incident. Haydn's *Creation* was set down for performance at an "amateur" concert by the *Società filodrammatica* in the winter of 1831. The conductor finding himself, however, as much puzzled with the difficulties of the score, as some of our amateur conductors might at the intricacies of that of a "Nibelungen" music-drama, the worthy *dilettante* was wise enough to forego the glory, or rather to escape the fiasco in store for the great occasion. In this plight, the choir master Masini sent for young Verdi, who, after three rehearsals conducted the work to general satisfaction and admiration. Through a singular coincidence Rossini had, by conducting the same work, achieved his first public success at Bologna in 1811.

Many compositions followed at that period from Verdi's pen, some of them being utilized later on in his operas *Nabucco* and *I Lombardi*, notably a funeral march introduced in the former.

On the death of the septuagenarian, Giovanni Provesi, in 1833, Verdi, in compliance with the wishes of his benefactors, although very much against his own, competed for the vacancy of conductor and organist at Busseto, but was rejected by the council, chiefly composed of the clergy, as "a profane composer of fashion," the preference being given to an obscure musician, Signor Ferrari, supported by two bishops. On hearing this decision the members of the Philharmonic Society, with whom Verdi was a great favourite, rushed, incensed with rage into the church, turned everything topsy-turvy and carried their music away; the result being a civil war on a small scale—which lasted for some years—between the Verdians and Ferrarists, the former under the leadership of Barezzi, and the Philharmonists supported by the honest and intelligent section of the public, the latter fostered by the clergy and bigots. Verdi himself, however, kept away from the strife in a dignified manner, giving his time to compositions and to the (purely musical) leadership of the Philharmonic Society, but shining also as a virtuoso on the piano in pieces by Hummel, Kalkbrenner, and others, but more especially in the performance of the *Guglielmo Tell* overture, as arranged by himself, at that society's concerts.

To pursue his musical vocation with enthusiasm, and to fall in love with Barezzi's gifted and beautiful daughter Margaret, were two almost inseparable conditions. Good old Barezzi gave an unhesitating assent to the union, saying that he would never refuse a poor but honest young man, whose talents deserved a preference before any number of money-bags. Verdi's marriage, he then being 22 years of age, took place in 1835, with the whole of the members of the Philharmonic Society as guests on the festive occasion.

(To be continued.)

THE HISTORY OF A MUSICAL PHRASE ATTEMPTED.

A Sketch by Sir GEORGE GROVE.

(Continued from page 5.)

The next work in order of date that we have to cite is the oratorio of St. Paul, which was composed in 1835, and first performed at Düsseldorf, May 22, 1836. In this work there are continual occurrences of our phrase. Of these, three main instances are

prominent, first, the principal subject of the fugue in the first chorus of Part II. This is for five voices, and begins as follows:—

No. 158.

This theme is developed at some length, and then gives way to a second theme on the words, "Now are made manifest," etc., which is also worked by itself. Then the first theme returns, worked more closely than before:—

No. 159.

and lastly, combined with the second theme:—

No. 160.

The second instance is the second subject of another five-part chorus in the same part, "But our God abideth in heaven," with a chorale in the second soprano:—

No. 161.

Towards the close the two are combined:—

No. 162.

The third example is in the great duet of Paul and Barnabas, where the phrase forms an integral part of the melody:—

No. 163.

Several hardly less obvious instances of the appearance of the phrase occur in the work, such as in the choruses "Now this man," "Stone him to death," and "Thus saith the Lord," as follows:—

No. 164. And lo! ye have fill - ed Je - ru - sa - lem, Je -

ru - sa - lem with
doc - trines.

No. 165. He blasphemeth God, he blasphemeth God, and who does so shall surely pe - rish,

No. 166. Thus saith the Lord, thus saith the Lord, I am the Lord
Thus saith the Lord, I am the Lord, I am the Lord

the last touching bar of the voice part in the air "Jerusalem":—

No. 167. Je - ru - sa - lem.

this passage from the chorus "Happy and blest" (No. 12):—

No. 168. the soul, the soul shall live for ev - er,

the following, from the recitative No. 19:—

No. 169. And en - quire thou for Saul of Tar - sus.

the concluding line of each stanza of the chorale, "O Thou, the true and only light":—

No. 170. To find them blest Re - demp - tion there

(where the imitation between soprano and alto is perhaps an accident), and other places in the oratorio. So far *St. Paul*.

(To be continued.)

* Of the phrase marked *a*, there are fifteen instances in this oratorio alone. The answer of the alto recalls that in Handel's "And triumph over death," and one in a Gloria of Parcell's.

GLEANINGS FROM ROBERT SCHUMANN'S YOUTH AND EARLY MANHOOD.

BY MRS. OSCAR BERINGER.

(Continued from page 4.)

We first find mention of Schumann's dearest project, a trip to Italy, in a letter to his mother:—"I am studying French and Italian,"* he writes, "with a right good will for my projected journey; they will also be of service to me later. Anyhow, you will next hear from me from Milan or Venice. I expect to start on the 20th August,† when all the colleges will be closed. Semmel is only waiting for remittances to join us. Let me hear once more from you, my good mother. I am enjoying the receipt of your good wishes for my journey in advance."

Schumann's anticipations seem to have been somewhat premature. The announcement of his Italian trip was received with a storm of opposition both by his mother and guardian. The latter wished him to postpone it until his university career was completed, and gave him to understand that it would be difficult to procure an advance of capital from the trustees for that purpose. Schumann brings considerable pressure to bear in his reply dated August 6, 1829. After submitting a list of his expenses, he writes:—"Had I ever imagined that life would be so horribly dear in Heidelberg, I should have turned back at Frankfort, and returned to Leipzig. You might ask, how do other students manage? I reply, that in Heidelberg at least three-fourths are foreigners, and rich. With regard to your second letter,‡ you know, and my mother knows, that I had already planned this trip to Italy before I left Leipzig. Among many other good reasons, putting aside the generally accepted fact, that one generally enlarges one's practical and theoretical knowledge in travelling, I advance the financial one as in my favour. This journey will be made sooner or later; its expenses will be in no way increased by its coming sooner. If your duty as a trustee forbids you to advance the necessary sum, will you, as a friend, endeavour to raise it among my brothers, at a reasonable rate of interest? I can, of course, borrow the money here, at the rate of ten or twelve per cent, a resource to which I shall only resort if money be denied me from home. You are in error in imagining that I intend to shirk any lectures. The holidays are not intended for the perusal of many books, but for the study of the great book—the world. They commence on August 21, and end in the last days of October, and are thus exactly covered by the duration of my trip.

"Otherwise, I am quite healthy and strong, although as poor as a beggar—and poorer. May you always be the first, never the last!"

To his mother he writes:—"I quite intend it as a threat when I tell you that I can borrow money here at 10 or 12 per cent. But things will not perhaps be allowed to go so far. . . . I now speak French and Italian tolerably well, and shall firmly fix them both on this journey, which will be ever so much cheaper than a year's lessons, not to mention the practical use I shall put them to. Not a single student remains in Heidelberg during the holidays. Many Leipzig students make this journey and do not shirk one of their lectures, while I, who am sixty miles nearer, and have eight weeks free, should not profit by it! I can hear you say 'Good Robert, a young fellow like you must travel to get his physical wings clipped, that he may be able to fly higher with his mental ones. You will see a new world, new people; you will learn French and Italian, etc., etc.' Semmel and Rosen send you the friendliest greeting. I discover new and delightful traits in both characters every day. Rosen is the most beautiful link between my emotional and Semmel's thought world. We form together the most harmonious shamrock. When you can, write to me again, dear mother, cheerfully and lovingly as you used to do. An enclosure of a couple of napoleons for pocket-money would not offend me. Let me fly forth with the swallows; I will come back to you again with them. Italy! Italy! has echoed in my heart since I was a child, and you will say, 'You shall see it, Robert!'"

* Schumann translated several of Petrarch's sonnets into German, retaining the original metre, and with, according to Rosen, "marvellous fidelity, preserving both textual accuracy and poetic inspiration."

† Schumann completely ignores his promise of spending his holidays at home.

‡ Apropos of the Italian journey.

The victory was gained. Schumann's beloved scheme was realized, the only drop of bitterness in his cup of joy being the absence of his friends, Rosen and Semmel who were disappointed of the necessary funds at the last moment.

We first hear from Schumann in Berne. He writes to his mother:—"If I was happy in Basle, I am in the seventh heaven here. The eye of a poet is all-beautifying and all-seeing. I never see objects as they are, but revel in my own realization of them. After three days of vile weather, the blue eyes of heaven have opened at last and shown me the far mountains. How beautiful Berne is—the loveliest spot in Switzerland, if not elsewhere! The English swarm like crazy ants up and down the mountains. They are excellent good people, and heaven only knows why they should be so badly treated by the Germans. They pay dearly enough for their trip"

From Brescia he writes to his sister-in-law, Therese:—"If I could only picture the deep blue sky of Italy to you! The bursting, blossoming green of the grass; the apricot, lemon, flax, and tobacco fields swarming with gorgeous butterflies. The far, powerful, vigorous, angular, German Alps; and then the great languishing fire of the women's eyes, almost like yours when you are delighted with something. And then the whole mad living life which moves and is not moved. Ah! if I could only describe it all to you! I left Milan yesterday in glorious weather. I had only intended a stay of two days, but remained a week, for which I had several reasons: the Cathedral, the *Palazzo Reale*, and a lovely English girl who seemed more attracted by my pianoforte playing than by myself. All Englishwomen love with their heads; they worship the talent of a Byron, a Rafael, or a Mozart, and think but little of physical attraction if the mental be not co-existent. The Italian women are just the reverse, and love with the heart only. The Germans unite both"

(To be continued.)

Reviews.

"FLORA MIRABILIS."

The vocal score of Spiro Samara's opera in three acts, lately published by Eduardo Sonzogno at Milan, was opened by us with a feeling of interest naturally inspired by the prominence accorded to it by the leading musical organ *la Gazzetta Musicale*, which cites this as the one new opera meriting the epithet "very good" among thirty-nine produced last year upon the Italian stage. We are glad to be able to state that a perusal of the work has fully confirmed the favourable opinion expressed by our contemporary. If we may apply to musical matters the political *dictum* of Prince Bismarck that nations, as a rule, date their period of decadence from the time when they cease to acquire, the readiness in the present instance shewn by Italy to obtain recruits from among foreign composers of exceptional merit, may be taken as satisfactory evidence of the continued vitality of art in that country. Although M. Samara is by birth a Greek his studies, we believe, were for some time pursued in Italy, and the fact that *Flora Mirabilis* was first produced on an Italian stage, composed to Italian words, and performed by Italian artists, will be sufficient to entitle it to rank in the category of Italian Operas. No observer can fail to be impressed with the notable change which of late years has come over dramatic music in the country so long recognized as the "land of song." This change may be said to have commenced with *Aida*. It was again remarkably apparent in Boito's now famous *Mefistofele*, and perhaps it is destined to be still further emphasized in the new work of Italy's greatest living master, towards the approaching performance of which the eyes of all musical Europe are for the moment turned. "The big guitar" system, at any rate so far as concerns modern works possessing any claims to importance, may now be regarded as a thing of the past; and a noteworthy feature of M. Samara's opera is his treatment of the orchestra, which here takes its true place as a sympathetic exponent of the various emotional phases of the drama, and is throughout musically alive, and—to use a favourite expression of Browning—"aware." That the composer, like most modern

musicians of mark, is deeply impregnated with Wagnerian principles, the influence of which, indeed, sometimes extends even to his phraseology, will cause little surprise. But imitation and emulation are two very different things; and in *Flora Mirabilis* we have abundant signs of individuality, and of dramatic power of unmistakably high order. The merit of the text supplied by Fernando Fontana lies rather in the plot, which is both ingenious and poetical, than in the quality of the verses, but the librettist has supplied opportunities, both picturesque and dramatic, which the composer has availed himself of with conspicuous skill.

The scene of the opera is laid in Switzerland in the fifteenth century, and with the exception of attendants, gnomes, &c., there are not more than four *dramatis personæ*. After the enunciation, in a few introductory bars, of a mysterious theme which is turned to very effective account in subsequent parts of the work, the curtain rises upon a saloon in the castle of Prince Cristiano d'Orebro. The latter announces to his daughter Lidia the return from the wars of Valdo, his adopted son, who, armed with the father's sanction, is eager to claim her hand. Lidia, however, hastens to dispel her father's dream of domestic happiness, by declaring her determination to remain free, and to rigorously exclude from her life the disturbing element of love, with all its attendant joys and sorrows. When Valdo presently enters, followed by his attendants singing a spirited, martial chorus, and pleads his cause in person with no better success, the occasion is afforded for a mocking song, given by Lidia ("Il nume adorato"), sufficiently tuneful and piquant in character to catch the ear of even the most popular audience. This song, which supplies the keynote of the more capricious side of the heroine's character, is repeated by her maidens in a charming chorus towards the close of the act. Vainly, in reply, does Valdo attempt to enlarge upon the miraculous power of love. She points to the window and the snow-covered landscape beyond, while the day darkens, and the storm gathers without. If love be so potent as he describes, can it, she asks, change the dreary landscape to one of happy, shining summer-time, and cause those sheet-white banks to bloom with flowers at the sound of to-morrow's Angelus? If love, or he, with love's aid, can do this, but not otherwise, will she listen to his wooing. Left alone, and in despair, Valdo is about to leave the castle, when he is suddenly confronted by the dark figure of Count d'Adelford, in whom are embodied the sinister and magical elements of the drama. The Count begins by telling the story of his son Vilfrido, whose death a year ago was caused by a similar hopeless passion for Lidia. In Mephistophelian fashion, he proffers his services, and promises that Valdo shall be enabled, by supernatural means, to comply with Lidia's demands, on the usual condition of implicit after-obedience. As an earnest of his power, he causes a garland of summer flowers to appear, as the sound of the Angelus is heard in the distance. The two then quit the castle together, and the act closes with the re-entry of Lidia and her maidens, and their astonishment at finding the miraculous garland. It will readily be surmised that the culminating beauties of the opera are to be found in the second act, which, with its picturesque contrasts, and its succession of highly dramatic moments, may be fairly described throughout as a masterly piece of writing. In the opening scene, representing a bleak, wintry landscape, a chorus of woodmen is introduced, and as the sounds die away, the stage is gradually filled by a crowd of gnomes or snow-sprites who join in a grotesque dance, which constitutes one of the remarkable features of this act. At the approach of Valdo and Lidia they disappear, and the hour has now arrived for Valdo to fulfil his promise. The manner in which the composer has caught the spirit of the scene which follows, and has musically depicted the blooming of violets upon a snow-bank, the surprise, the early dawning of love in the heart of Lidia, the disappearance of winter, and the gradual budding forth of flowers, fairly commands our admiration. A very effective dance of flowers follows. The scene is now all brightness and sunshine; the happy summer-time has arrived; love is at last awake. In the duet between Valdo and Lidia, replete with tender and poetic suggestion, occurs a situation calculated to test to the full the powers of any composer, and here again M. Samara has shown himself equal to the occasion. At the first sound of the Angelus (always, by the way, very effectively introduced) the re-appearance of the Count once more strikes a discordant note. Unseen at first by Lidia, he beckons to Valdo to

follow him. Valdo is forced to obey, and, under the malignant spell cast over him by the Count, all love for Lidia dies in his heart. He repels her with disdain, and, singing in his turn the taunting song with which she had formerly met his advances, leaves her apparently lifeless. The flowers fade, the reign of winter is resumed, and in a furious snow-storm the gnomes repeat their weird gambols; they then leave Lidia upon the ground to be discovered by the Prince, who, at the close of the act, rushes out in search of his daughter, followed by his affrighted retainers. The third act, in which the Count, perhaps without an adequately explained motive, repents of the means he has taken to avenge the death of his son, may be briefly passed over. He is first seen wandering moodily in the garden attached to his castle, and Lidia, who since the fatal night has been bereft of reason, follows him, singing wild snatches of song. The sight of the stricken girl fills him with remorse. In response to a piteous appeal from the father, who afterwards enters with his retainers, he promises to repair, so far as lies in his power, the evils wrought by his machination. The third, for a last act, seems to be rather too explanatory. Before things can go farther, the Count has to tell how the spirit of his son Vilfrido, after his death, was ever near him, urging him to avenge his wrongs in order that Lidia, in her own person, might experience all the bitterness of unrequited affection; and how, not until the flowerless tree which grew over Vilfrido's grave should put forward roses in token of forgiveness and reconciliation he could hope to remove the spell which now darkened the lives of the hapless pair. The approach to anti-climax, however, if not altogether avoided, is overlooked in the effective final scene—the credit for which should be shared equally by composer and librettist—in which Valdo is restored to Lidia, and both are restored to reason and love; the rose-tree over the former lover's grave, becoming, the while, more and more crowded with blossoms, till the end of the act.

We have dwelt somewhat at length upon an opera which is probably destined to be heard sooner or later, on the English stage. Whether managerial enterprise here will see its way to a speedy production, or whether, some years hence, our neighbours will again witness the familiar spectacle of a work greeted enthusiastically in this country as the last new thing, long after it has gone the round of the Continental theatres is, of course, a question beyond our prophetic powers to decide.

Occasional Notes.

The Italian papers are full of rumours with regard to Verdi's new opera, the sums paid for it, and the details of the impending performance, and *La Gazzetta Musicale*, of Milan, which with regard to these matters may claim official authority, is this week busy with killing a number of *canards* rising from the slough of journalistic gossip. Our readers may depend that, as soon as authentic information is to be had, and can be communicated without breach of confidence, it will be placed at their disposal.

From some very interesting original documents regarding the Opéra Comique during the French Revolution, published in *Le Ménestrel* by Arthur Pougin, it appears that Rouget de l'Isle, the author and composer of the "Marseillaise," was also a writer of libretti, and in that capacity co-operated with Grétry. Of the success of their joint production, *Les deux Couvents* a comic opera in three acts, produced at the Opéra Comique, Jan. 7, 1792, Grétry writes to his collaborator:—"The receipts on All Saints Day were four thousand francs; our piece will last, and will be frequently played, to the delight of the Marseillaise of the pit, who always clamour for it. Your couplets, 'Allons, Enfants de la Patrie,' are sung at every theatre and at every corner in Paris. The air is well caught by all the world, because it is sung every day by good artists."

To hear the "Marseillaise" spoken of as "couplets" on the high road to popularity, is one of those curious sensations supplied from time to time by historical research. From the same series of documents, it appears that in the year 1792, at a time when the revolutionary fever was at its height, and when one might think that people would have cared little for the excitements of the stage, the theatres were for the first time opened during Easter week. The managers themselves were afraid of introducing that innovation on their own responsibility, and therefore applied to the Commune of Paris for advice. Manuel, the Procureur of that powerful body, replies in a long-winded document, in which he explains the educational and moral uses of the theatre, and states, amongst other things, that people would be likely to derive more benefit from the tragedies of Voltaire than from the sermons of the Abbé Maury. It must be feared that modern Parisians would give a wide berth alike to tragedies and sermons; *La Grande Duchesse* and *La Belle Hélène* having done the business of both.

The American Opera Company, which began under favourable auspices, and seemed to be firmly based upon the rock of public support, came to a sudden stop on the 16th of last month, and the attempt at reviving it under the name of National Opera Company does not seem to have been more successful. Seizures of scenery, and various actions against the managers are threatened, and several artists and their agents propose to make fearful disclosures as to internal dissensions and the like. A house divided against itself cannot stand, and it is to be feared that this splendid enterprise will follow the recently-deceased Americo-Italian Opera on its way to the nether gods, the German artists at the Metropolitan Opera House remaining alone in the field. With such facts before us, we in England may at least indulge in the miserable comfort of knowing that others are still more miserable than ourselves. We have at least during six weeks of the season Mr. Carl Rosa to make up for the mute and inglorious remainder of the year, and if the individual enterprise of that successful *impresario* is, as recently rumoured, developed on the limited company lines, the national opera scheme advocated by Mr. Mackenzie in a remarkably able speech before the Society of Professional Musicians at Manchester will be within measurable distance.

M. Ernest Legouvé has written an interesting letter in which he explains the means used by him to induce Sardou to turn his drama, *La Patrie*, into a libretto, and to appoint M. Paladilhe its composer. The general assumption was that M. Sardou's permission was the equivalent of M. Legouvé's vote in the election for the *Académie*. But this idea is repudiated by M. Legouvé, who writes:—"It was two years after his election in 1879 that I dined with Sardou at Camille Doucet's, and being seated near him on a sofa I said abruptly—'My dear Sardou, do you know the Bible?' 'You ask if I know the Bible,' he rejoined, laughing. 'Yes, I ask you if you know the Bible?' 'Certainly.' 'Well, what do you think of Jacob?' 'Of Jacob?' 'Yes; of the youth who offered to serve seven years to obtain the hand of Rachel.' 'I think that such a lover should be rewarded,' he replied gaily. 'Well; I know a young musician who is in love with Patrie, and who would work for seven years in order to obtain her.' 'What is his name?' 'Paladilhe.' 'Gounod has already told me about him.' Upon this we entered into the subject; I told him what opinion I had had of Paladilhe for ten years, the same that everybody has to-day, and when we rose from the sofa the thing was settled."

MONDAY POPULAR CONCERTS, ST. JAMES'S HALL.—

MONDAY EVENING, Jan. 10, 1887. Programme: Quartet in D minor (Schubert), Op. 161, for two violins, viola, and violoncello; Sonata in G minor (Beethoven), Op. 5, No. 2, for pianoforte and violoncello; Duet in B flat (Mozart), for violin and viola; Variations on "Ich bin der Schneider, Kakadu" (Beethoven), Op. 121a, for pianoforte, violin, and violoncello. Executants: Madame Norman-Neruda, Miss Agnes Zimmermann, MM. L. Ries, Straus, and Piatti. Vocalist, Mr. Herbert Thorndike. Commence at eight.—Stalls, 7s. 6d.; balcony, 3s.; admission, 1s. Programmes and tickets at Chappell & Co.'s, 50, New Bond Street; and at Austin's, Piccadilly.

SATURDAY POPULAR CONCERTS, ST. JAMES'S HALL.—

THIS (Saturday) AFTERNOON, Jan. 8, 1887. Programme: Quartet in G major (Haydn), Op. 54, No. 2, for two violins, viola, and violoncello; Fantasia in C major (Schumann), for pianoforte alone; Septet in E flat (Beethoven), Op. 20, for violin, viola, clarinet, horn, bassoon, violoncello, and contrabass. Executants: Madame Norman-Neruda, MM. Charles Hallé, L. Ries, Straus, Piatti, Lazarus, Paersch, Wotton, and Reynolds. Vocalist, Mr. Santley. Commence at three.—Stalls, 7s. 6d.; balcony, 3s.; admission, 1s. Programmes and tickets at Chappell and Co.'s, 50, New Bond Street; and at Austin's, Piccadilly.

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THE PORTMAN ROOMS, BAKER STREET, W.

AFTERNOON—WEDNESDAY, December 8; THURSDAY, December 16, at 3.30.

EVENING—TUESDAY, December 28; TUESDAY, January 11, 1887.

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Schumann's "Spanish Liederspiel" (for four voices) will form the first part of the Recital on December 8; the first part of the Second Recital (December 16) will be devoted to *Handel*; the first part of the Third Recital (December 28) to *Henschel*; "Serbisches Liederspiel" (for four voices); and the first part of the Fourth and Last Recital (January 11, 1887) to *Brahms*'s Second Set of "Liebeslieder."

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PEOPLE'S CONCERT SOCIETY.**THIS WEEK'S CONCERTS:**

SATURDAY, January 8, at the TOWN HALL, POPLAR, E., at 8 p.m.—Brahms's Pianoforte Quartet in G minor, and Mozart's in E flat.

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Miss ANNA LANG.
Mr. TORRENS JOHNSON.
Herr THEODOR LIEBE.
Miss ELISABETH JOHNSON.

VOCALISTS.—Miss FORD and Mr. WALTER FORD.

Admission, 6d. and 1d.

SUNDAY, January 9, at ST. ANDREW'S HALL, NEWMAN STREET, OXFORD STREET, W., at 4 p.m.—Beethoven's Pianoforte Trio in B flat, Op. 97, and Mozart's in C major.

ARTISTS.

Herr KORNFIELD.
Herr HANS ADOLF BROUSIL.
Miss E. J. TROUP.

VOCALISTS.—Mrs. BARTHOLOMEW and Mr. ARTHUR D'OYLY.

Collection to defray expenses.

SUNDAY, January 9, at THE INSTITUTE, SOUTH PLACE, FINSBURY, E.C., at 7 p.m.—Mozart's String Quintet in G minor, and Beethoven's in C minor ("Storm").

ARTISTS.

Herr KUMMER.
Miss BEATRICE HARRISON.
Mr. DONKIN.
Mr. H. M. BOWER.
M. ALBERT.

VOCALIST.—Mr. HERBERT THORNDIKE.

Collection to defray expenses.

MONDAY, January 10, at OMEGA HALL, OMEGA PLACE, ALPHA ROAD, LISSON GROVE, N.W., at 8 p.m.—Brahms's Pianoforte Quartet in G minor, and Mozart's in E flat.

ARTISTS.

Miss ANNA LANG.
Mr. TORRENS JOHNSON.
Herr THEODOR LIEBE.
Miss ELISABETH JOHNSON.

VOCALISTS.—Miss FORD and Mr. WALTER FORD.

Admission, 6d. and 1d.

PRINCES' HALL, PICCADILLY.—MR. SYDNEY SMITH begs to announce that he will give a **GRAND MORNING CONCERT** on **THURSDAY NEXT, January 13, 1887, at 3 o'clock.** Artists: Miss Florence St. John, Miss Florence Lambeth, and Miss Marie Tempest, Mr. Herbert Thorndike, Mr. Lawrence Kellie, and Mr. Sydney Smith. Pianoforte, Mr. A. E. Izard. Violin, Miss Rose Lynton (pupil of Herr Carl Schneider). Stalls, 10s. 6d.; Reserved Seats, 5s.; Balcony, 3s.; Admission, 1s.

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| 10. | —TO CLARISSA | - - - - | COLERIDGE. |
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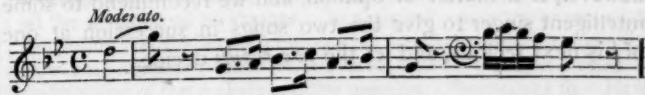
LONDON, SATURDAY, JANUARY 8, 1887.

COINCIDENCE OR PLAGIARISM?

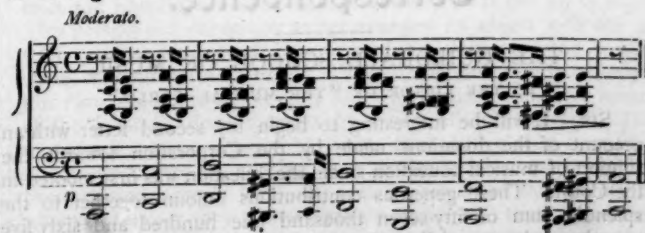
ONE of the most popular and certainly not the least beautiful of Schumann's songs is that known as "The Two Grenadiers." Mr. Santley has sung it, and so has Mr. Henschel; it is indeed in the *répertoire* of almost every English baritone who aspires to something a little above the drawing-room level. Few baritones, on the other hand, and few people besides, know that there exists a setting by Wagner of the same poem by Heine, describing how two grenadiers of the *grande armée*, on their way home, hear of the disasters of the French army and the abdication of the Emperor, which had happened during their Russian captivity, how one of them desires to return to his wife and child, but how the other, unwilling to survive his country's disgrace, succumbs, asking his comrade with his dying breath to bury him with the ribbon of the Legion of Honour on his breast, and with his gun and sword

ready to hand, so that he may rise to fight again should the Emperor return and ride over his grave. Wagner's song, which was composed and published during his stay in Paris in 1839, labours in Germany under the disadvantage that it is written to a wretched French translation of Heine's poem, and that the original words cannot be adapted to the tune without serious detriment. This drawback, however, is of less consequence in England, and we advise our baritones to have a look at Wagner's *Les deux Grénadiers* which may be had of Messrs. Schott for a moderate sum. But this is not the point which we propose to consider at present. The object of our enquiry is the question whether one of these great masters has been influenced by the conception of the other in his own treatment of their common subject. Such an influence, if it exists at all, can for chronological reasons only have been one-sided. Wagner's song, as we have said before, was published in 1839. The exact date of Schumann's work we have not thought it necessary to ascertain. His activity as a song-writer commenced in 1845, and if not actually belonging to that year, "Die beiden Grenadiere" is certainly not earlier, and therefore dates from at least six years after Wagner's setting.

One common feature of the two treatments will at once strike the most casual observer. Both composers have introduced the "Marseillaise" at the end of the song, and by both it is made to stand symbolically for the Emperor himself. Now this idea, although an excellent, is by no means an obvious one. Napoleon was no doubt the son of the Revolution, but like other sons who have made their way in the world, he did not like always to be reminded of his humble parent. Under the Consulate, and even in the early days of the Empire, the French armies still went into battle to the inspiring sounds of the great Republican hymn. Later on, different songs, including "Partant pour la Syrie," the favourite of Queen Hortense, the mother of Napoleon III., and others, were substituted. It was therefore distinctly an original idea to make the remembrance of his early campaigns rise in the mind of the dying grenadier, and to identify those memories with the image of the beloved Emperor. That such an idea should strike two composers independently is more than we can readily believe. But the coincidences do not end here. Both composers make the "Marseillaise" part and parcel of their musical design; they lead, as it were, up to it, almost from the first bar of the introduction. A kind of march-rhythm becomes in such a case almost inevitable. The motive in Schumann is this:—



Wagner's, more subtle, but no less decisive in rhythm, is to the following effect:—



On these motives the first part of the song is in each case

founded. A more human element, as distinguished from the military strain of the march, is naturally introduced where the grenadiers talk of their individual grief, and has led in both cases to a flowing figure in the accompaniment. In Wagner that figure is introduced as early as where the two grenadiers weep together, and takes the form of an interesting new motive, which may be thus quoted:—



Schumann introduces a series of triplets at a later stage and does not give them any great melodic significance, but the idea is essentially the same in both cases. When sword and gun and the ribbon of the Legion of Honour are mentioned, both composers return to a more marked rhythm, which leads them, as by a natural transition, to the "Marseillaise" itself. This is sung and played in Schumann to *staccato* chords, in Wagner to a rolling accompaniment of semiquavers in the bass. Only at the conclusion of the song a marked difference of treatment becomes apparent. Wagner continues in triumphant strains *fortissimo* to the end, Schumann's postlude takes the form of some long-drawn chords, in *adagio* measure, which with marvellous distinctness indicate the moment of the grenadier's death. Both endings are equally justifiable from a poetic point of view, but we think Schumann's the more original and the more beautiful.

So much for the intrinsic reasons which seem to establish beyond a doubt that Schumann, when composing his "Die beiden Grenadiere," had Wagner's setting, no doubt unconsciously, in his mind. It remains, however, to ask, Can it be proved that he knew that setting? Absolute proof on this point we have none to offer, but nothing is intrinsically more probable. Schumann in 1839 was the Editor of the leading musical paper in Germany, and Wagner was for a time amongst his contributors. That he or his publishers would take care to send a copy of his song to Leipsic for review, will be readily taken for granted. It appears then that the problem indicated by the heading of our article must be solved in the sense of the alternative second mentioned. But if Schumann committed a plagiarism in the technical sense of the word, his admirers may plead in justification that upon the whole he has improved upon his model. His song is more concise, better declaimed, and more of the character of a ballad than Wagner's somewhat operatic treatment. This however, is a matter of opinion, and we recommend to some intelligent singer to give the two songs in succession at one of his next recitals, and let the *vox populi* decide.

Correspondence.

THE GUILDHALL SCHOOL OF MUSIC.

TO THE EDITOR OF "THE MUSICAL WORLD."

SIR,—It will be interesting to begin my second letter with an account of the donations made by the Corporation towards the support of musical education since the question was first mooted in the Court. These generous contributions amount together to the splendid sum of fifty-seven thousand one hundred and sixty-five pounds, made up as follows:—

For the National Training School of Music during the years 1876 to 1881	...	...	£2,554
For the Royal College of Music during the years 1882 to 1885	...	...	3,000
For the Guildhall Orchestral Society, Free Public Concerts, and the Guildhall School of Music, during the years 1879 to 1885	...	...	17,611
For the rent of the building occupied by the aforesaid Guildhall societies for seven years at £1,000 a year	...	...	7,000
For the new school buildings	...	...	22,000
For furniture and instruments, &c. for the same	...	...	5,000
Making the grand total of	...	...	£57,165

In the year 1875 a deputation of members of the Corporation was elected to guide the movement in the City, and to confer with the National Training School of Music, who entered heartily into the labours which Mr. Bath had borne up to that time, and the work of familiarizing the Corporation and the public in connection with music proceeded with a firmer tread. A free concert was given at the Mansion House in 1878, by the pupils of the National Training School of Music, and in 1879 by the pupils of the Royal Academy of Music, and also in 1879 by the Guildhall Orchestral Society—the deputation reporting thereon to the Court "that the great success obtained by the concerts at the Mansion House which were organized by your deputation under the auspices of your honourable Court must be a matter of much satisfaction to the Corporation, as showing the increased interest taken in the development of musical talent generally and more especially in the City." The deputation speak of the able direction of Mr. Weist Hill, and say they have become Governors of the Orchestral Society, and recommend "that we should be authorized to take the conduct and control of the society in our own hands, under the direction of your honourable Court." The Court approved the report and so for the first time in history the plant of musical education was placed under the powerful influence of the Corporation of the City of London. Thus the year 1879 must stand famous in musical history and the labours of eight years were abundantly rewarded.

On the 16th of June, 1879, the court resolved, "To refer to the deputation to consider if there be any demand for musical education in the City of London, such as exists at the West End of London, and the best mode of supplying such musical education." On the 18th of March, 1880, the deputation reported that, "The establishment of the Guildhall Orchestral and Choral Societies under the auspices of your honourable Court, has given your deputation the opportunity of ascertaining the wants and desires of musical students in connection with the City," and "taking the whole circumstances of the case into consideration, we are of opinion that it is highly desirable that a School of Music of a high class should be established in the City of London upon the principles set forth in the Report and under the patronage of your honourable Court, and we recommend that your deputation should be authorized to take the necessary steps to organize and give publicity to such a school at an expense not exceeding £350 for the current year." The deputation further recommended that the City Land Committee be authorized to grant the use of the premises in Aldermanbury (when used by the Orchestral Society), or elsewhere for the purpose of providing rooms in which the lessons could be given by the several professors, and that all pupils to be admitted to the school should be nominated by the members of the court. The Court unanimously adopted the report of the deputation, and so in the year 1880, the year following that in which the cause of music was first planted, there was planted the first school of music under civic management.

The school progressed so rapidly that in July in the following year (1881) the court ordered a reference "as to the future home for the Guildhall School of Music," and after the consideration of various sites in different parts of the City the decision was unanimously in favour of the present position occupied by the school upon the Thames Embankment. It has been frequently lamented that the building was placed in its present position in a side street, but the reasons for so doing are quite patent, the chief of them and the all-sufficient one being that the railway runs along underneath the whole of the front position and the noise and vibration arising from it

are so great as to prevent the idea of building a school of music over it.

The next important event was on the 6th of October, 1881, when on the motion of Mr. Bath the Corporation crowned its good work by resolving, "That the sum of two hundred pounds be granted out of this city's cash to the deputation in relation to music for exhibitions of such amounts as the deputation may see fit to grant to deserving pupils of the Guildhall School of Music, and that the said deputation be authorized to apply to the livery companies and other sources for donations for the same object." A word or two in my next upon the exhibitions, exhibitors, and the early workers, will close my task.—Yours, &c.

E.C.

TO THE EDITOR OF "THE MUSICAL WORLD."

SIR,—The interesting letter of "E. C.," relative to the Guildhall School of Music, induces me to propound the question: Is an institution, depending for its success on the system of "single studies," entitled to be considered a "school" of music at all? Is not a "curriculum," at least to the extent of a compulsory study of theory and practice in proper proportion, an *essential* attribute of a "school?" Of course if this concern—as so often stated in the non-musical papers—is doing a great work in bringing *thorough* instruction within the reach of the many it seems wrong to disturb the chorus of praise; but if my above premises are correct it may be a fair object of criticism. At least it may be said the approval is somewhat indiscriminate. I see nothing astounding in the completion of a large building when the Corporation of the City of London has undertaken to pay for it, nor among some 3,000 pupils is it a matter for extraordinary enthusiasm that some ten or twelve are found of exceptional ability to sustain the reputation of the school at a public concert. It is early yet to speak of results from so young a school, but I must say none of a very startling character have yet reached me. I have had several vocalists from the school to assist at my concerts, but with the exception of the pupils of one excellent master I would rather not name, they have produced the same weary round of hackneyed songs, and shop ballads. I have had male applicants for my choir, one of whom informed me he was a "member" of the school, but his repertoire seemed limited to a few songs of the "Midshipmite" stamp, and his reading was simply non-existent. The story told of Mr. Bath's speech reads two ways. It may be perfectly unreasonable to ask a child to buy an entire suit of clothes in order to gain a pair of shoes; but, on the other hand, it would be equally singular if she wore the "shoes," and nothing else.—Yours, faithfully,

H. N. GREEN.

A DENIAL.

TO THE EDITOR OF "THE MUSICAL WORLD."

SIR,—Will you do me the favour to give an emphatic contradiction to the report that I have signed an agreement for Australia. I have positively declined until the deposit-money is placed in the hands of my banker here in London. No authority whatever has been given for such a statement to appear.—Yours truly,

Grange Mount, Upper Norwood.
Jan. 5, 1887.

J. SIMS REEVES.

A QUERY.

TO THE EDITOR OF "THE MUSICAL WORLD."

SIR,—Would you kindly tell me through your pages what you know of the pianoforte maker "Wiat," Paris, a gold medallist? Is he still in business and a good maker?—Yours respectfully,

14, Red Lion-street, Clerkenwell,
Jan. 1, 1887.

E. BARCLAY.

[We know nothing of such a maker; if any of our readers does, we shall be happy to hear what he has to say.—ED. M. W.]

Concerts.

ROYAL ALBERT HALL.

The new year was worthily celebrated by Mr. Barnby at the Albert Hall. The performance of *The Messiah* must be a labour of love to his excellent choir, who know so well how to render all the numbers which by this time have become household words amongst us. Their singing excited much enthusiasm, one chorus being encored and repeated. The soloists were Mrs. Stanley Stubbs (who as Miss Robertson achieved great popularity some years ago), Madame Patey, Mr. Lloyd, and Mr. Henschel.

The eve of the new year had its special due in a Scotch Festival, called *Hogmanay*. To the uninitiated this title does not convey an idea of musical entertainment, nor indeed of any rational or human entertainment whatever. Those, however, who knew all about it thought it well worth their while to wend their way through all dangers to the Albert Hall. Here they were beguiled with a miscellaneous programme (which suggests that after all *Hogmanay* may mean Hotch-potch), including songs, choruses, a new Jubilee Ode by Mr. William Carter, and the marching and playing of the pipers of the Scots Guards. Several of the vocalists engaged to sing had perforce to break their engagement on account of one of the densest fogs we have lately known. Good service was rendered by those singers who had not only started for, but been fortunate enough to reach Kensington. So acceptable did their performance prove that the audience no doubt wished the concert to be kept up long enough to allow of their welcoming the New Year at the Albert Hall, to the cheerful strains of "Pipes in the liberal air" and other music.

A MUSICAL EXPERIMENT ON ELEPHANTS.

We have the almost official study of the influence of music on animals in the experiment at the *Jardin des Plantes* of Paris, at the commencement of this century. A concert was given to the elephants at this garden by distinguished musical artists of Paris, mostly *attachés* of the celebrated Conservatory of Music. The orchestra was placed out of sight of the animals. The two elephants were named—the male "Hans," the female "Marguerite." All was ready; a profound silence reigned around; the door which concealed the animals was opened above them without noise, and the concert began with a trio of little airs, with variations for two violins and bass, in B major, of a moderate character. Scarcely had a few chords been heard, when Hans and Marguerite gave ear, and ceased to eat the dainties with which their keeper had supplied them. The scene which burst upon them, the motionless keeper, the silent audience, the strange instruments, seemed to give them curiosity and inquietude. But the first movements of this inquietude soon subsided, and then, without any mixture of fear, they gave themselves wholly up to the emotions excited by the music. This change was remarked by all at the end of the trio, which the performers concluded with a Jance in B minor, from Gluck's *Iphigenia* music, of a savage character, strongly accented, which communicated to them all the agitation of its rhythm. In their gait—sometimes precipitate, sometimes retarded in their movements, sometimes sudden, sometimes slow and sustained—one would have said that they followed the undulations of the melody and the measure. Sometimes they bit the bars of their cage and pulled them with their trunks, as if they had not room for their pleasure and wished to extend its limits. Piercing cries and whistlings escaped them at intervals. Was this joy or anger? This passion was calmed, or rather changed its object with the air, "Oh! ma tendre musette," performed in C minor on the bassoon alone, without accompaniment. The simple and tender melody of this romance, rendered yet more touching by the melancholy accents of the bassoon, drew them as by a sort of enchantment. They moved a few steps, stopped to listen, came and placed themselves under the orchestra, swaying their trunks gently, and seemed to breathe emanations of love. It is to be remarked that during the whole of this air they did not utter a single cry; their movements were slow, measured, and seemed to participate in the softness of the song. This quiet scene suddenly changed its character to one of

confusion to the gay and lively accents of "Ca ira," played in D, by the whole orchestra. By their transports, by their cries of joy, sometimes deep, sometimes sharp, but always varied in intonation; by their whistlings, by their comings and goings, one would have said that the rhythm was pushing them, was driving them without ceasing, and forcing them to go along as itself. But happily the invisible power which had brought the trouble to their senses was also able to appease it, and the sweet harmony of two human voices singing an adagio from the opera *Dardanus* came to calm the violence of their movements.—*The St. Louis Musical Review*.

MUSIC IN ITALY.

By GIULIO A. MANZONI.

MILAN, December 27, 1886.

Some fifteen thousand people crowded the principal theatres of Milan on the night of Santo Stefano, the 26th inst. The Milanese are happily-disposed people at work or at play, and therefore the opening of the theatrical season gave a vent to the general good humour. The doors of La Scala, with Verdi's *Aida*, the Dal Verme with *Attila* by the same maestro, and Manzotti's ballet, *Lieba*, the Carcano with Marchetti's *Guarany*, besides the Manzoni and Filodrammatico, the chief theatres for comedy and drama, have been literally besieged. Here and there several hundred people had to retire in disorder, taking back the money already disbursed for entrance fee, or keeping the ticket for the following night. Not to mention La Scala, all the other houses I have just named are first-rate, each in its own way. As to the substantial merit of the entertainments, however, I have not much to say, excepting for that of La Scala and the *Lieba* ballet, which has created a *furor*. Of the chief of our lyrical houses there is much to say, and all very good; first, of the theatre itself, which is a grand, splendid building as it stands, then of the people filling the pit and the five rows of boxes, who were all the *élite* of the city; finally, of the work performed (*Aida*), and its performers, namely, Signore Pantaleoni and Novelli, and Signori Tamagno, Maurel, and Navarini—a quintet of first-class singers and actors. You may easily think, then, that the performance of *Aida* has been splendid, aided by the *bravura* of the choruses and the magnificent orchestra, headed by maestro Faccio. Everything went capitally. Tamagno displayed his really astonishing tenor voice, the finale of the second act was encoired in a thunder of applause; the French baritone, Maurel, was admirable in his beautiful acting and great pathos as the father of the ardent *Aida*; and the bass, Navarini, was much appreciated in his small *rôle* of the priest, rendered with great dignity. But the most frantic ovations were for the Signore Pantaleoni and Novelli (*Aida* and *Anneris*). Thus the season began, happily indeed, and as the adage runs, we may hope for a continuance. General and anxious expectation centres upon *Othello*, the long-spoken of *nuovissima*, for which the illustrious author himself—Verdi—feels, it is said, very excited and anxious too. We shall see in due time though.—I take this opportunity to inform you that the *réclame* did not come at all from Ricordi's, the publishers, but from the gossips of Italian and foreign newspapers, hence a good deal of superfluous nonsense. In a few days we shall have at the same theatre (La Scala) the first performance of *Flora Mirabilis*, the new opera of the Greek. Spiro Samara, which met with great success at the Carcano theatre last winter.

The *Santo Stefano* has been *fêted* all through Italy with no less ardour than in Milan. I have on my *escritoire* numberless telegrams, letters, and post-cards, informing me of the opening of the chief theatres for the season. The "Fenice" of Venice with Boito's *Mefistofele* ended unsuccessfully, on account of the tenor, Signor Ravelli, who has been very unfortunate, to say the least. *Apropos* of this gentleman, when at the scene of the death of Margherita he sings: "*Ah! non fossi mai nato*" (alas! had I never been born!) the people in the house sang out in chorus: "*Magari! sarebbe stato meglio!*" (much better if you had'nt); jolly Ventians! The "Carlo Felice" of Genoa with *Roberto il Diavolo*; the "Pagliano" of Florence with the *Africana*; Palermo, Pavia, Novara theatres with *Carmen*, *Africana*, *Gioconda*, were all rather good.

Meyerbeer's *Africana* has been chosen by the "Apollo" of Rome also. The audience was splendid there, all the Roman aristocracy, and some ministers (Brin and Robilant) being present. The Queen Margherita followed by the Duchess Sforza-Cesarini, made her entrance in the theatre amidst general enthusiasm, and had to bow twice to the audience in response. The performance went on well enough, but Miss Kate Rolla (an American, I think) was a deplorable failure in her *rôle* (Ines). Notwithstanding the presence of the Queen, the people took to hooting and other demonstrations of a hostile kind. The *Impresa* has been compelled to change the vocalist for the benefit of the entertainment.

MUSIC AT VIENNA.

At the Imperial Opera Karl Maria von Weber's *Euryanthe*, conducted, like *Freischütz* and *Oberon*, in first rate style, by Director Jahn, concluded the operatic cyclüs given in connection with the Weber centenary before an enthusiastic audience which crammed the building to overflowing; the overture, as played by that incomparable orchestra, elicited a perfect storm of applause. Indeed, the whole performance was one of special excellence, in which Frau Sucher (*Euryanthe*) and Frau Materna (*Eglantine*), more particularly distinguished themselves, with Herren Winkelmann (Adolar) Sommer (Lysiart) and Reichenberg (King), as worthy associates, the chorus and magnificent *mise en scène* being quite up to the high standard of the rest—a worthy tribute to the memory of the most German of operatic composers. (The Weber cyclüs at Dresden, occupying as in Vienna, five evenings, concluded with a performance of *Oberon* in its original form, in the presence of King Albert, preceded by a prologue and followed by an ovation before the composer's monument organized by the Gesang-Verein "Julius-Otto-Bund" In *Lohengrin* also. Frau Sucher scored as Elsa, with Frau Materna as Ortrud and Herr Winkelmann as Lohengrin, a great and well merited success.) Another event at the Vienna Imperial Opera was the revival, after a lapse of some years, of Hérold's *Zampa*, with undoubted success, owing chiefly to a highly effective performance of the title *rôle* by Herr Paul Buls, from the Dresden Court Theatre, both as a singer gifted with a powerful and flexible voice, well suited to the high range and other demands of this difficult part, and no less as an actor, aided by a fine stage presence and entering thoroughly into the spirit of his part. With adequate merit in the general performance, this ancient but melodious opera gave pleasure to a numerous audience. *Das Glöcken des Eremiten*, and Rossini's *Barbiere di Siviglia*, with that accomplished vocalist, Frau Schuch-Proska, who created so marked an impression at the first season of the Hans Richter Concerts in London, besides Herren Buls and Erl, all from the Dresden Court Theatre, in the cast, were announced for performance, as well as that charming opera, *The Taming of the Shrew*, by Herrman Götz, with that great artist, Madame Lucca, in one of her favourite parts. This "stock" opera in the *répertoire* of German opera houses, had unfortunately only a short-lived existence with Carl Rosa's English company.

Passing from the stage to the concert-room a striking success was achieved by Herr Joseph Staudigl, of the Baden Opera House, a worthy successor to his great parent of the same name, well remembered also in England from his famous performances some forty years ago in conjunction with the equally great, if not still greater, Jenny Lind, happily still with us. The concert under notice consisted of a vocal recital, including an extensive series of songs, &c., listened to with unceasing delight. This is saying much for the merits of the performance, no voice being so apt to pall on the hearer as a "Basso." With a masterly treatment of the head voice and *mezza voce*, the greatest effect, however, was obtained in songs of a heroic or pathetically sombre character, such as Franz Schubert's wonderful "Nachtstück," "Der zuernende Barde," and "Krieger's Ahnung," but no less so in "bravura" airs from Handel's "Alexander's Feast," which imported (together with the composer John Hutton) by his father from England and sung to the English text fairly astonished the good Vienna "Buerger" at that time. A special success was also obtained by Brahms's duet, "Die Nonne und der Ritter," sung by the younger Staudigl in conjunction with his wife Madame Gisela Staudigl who, possessed of a rich and extensive mezzo-soprano pleased much in songs by Schubert, Jensen, Franz, and Mozart. The pianists Herr Moriz Rosenthal and Eugene d'Albert gave proof of their extraordinary virtuosity at their respective concerts, the former being especially distinguished by fire and energy, the latter by elegance and a transparent clearness of execution in the most difficult passages, both earning enthusiastic applause from a public *blasé* with the efforts of pianists of both sexes and of every nationality under the sun at this musical season.—Mention is due, however, of an equally successful performance by the boy-pianist, Julius Pruewer, twelve years of age, who by his interpretation of some difficult works by Bach, Beethoven, Chopin, and Liszt, evidenced an excellent technique combined with a most wonderful memory and a degree of intellectuality astounding in one so young, and who, with an increase of physical power, should have a great future before him.—The pianist, Madame Caroline W. de Serres, announces a "Saint-Saëns" and a "Brahms" evening, and that excellent singer, Madame Rosa Papier, a vocal recital.—The violinist, Desider Lederer, has after a most successful *début* in Vienna, completed an equally successful *tournee* in Hungary; and the violinist, Marie Soldat, gave a concert at Vienna.—The three quartet parties established respectively by Joseph Hellmesberger, A. Rosé, and Kreuzinger-Kretschmann, continue their excellent performances of high-class chamber music before appreciative audiences, to which the celebrated "Heckmann" quartet will be added next month. (What think your so-called "amateurs" of this *embarras de richesses* in comparatively diminutive Vienna, while the last named unsurpassed association of quartettists were allowed recently to perform before empty rows of seats in London?)—At one of

he—no less than—thirty "Kretschmann" orchestral concerts a new overture by J. Forster, and a Ballscene by Karl Weinberger, a "dance poem" of refined charm, scored great and well deserved success.—An excellent performance of the solo violoncellist, Herr Joseph Sulzer, at his concert should also be named, assisted by another vocalist of great merit, Madame Rosa Neuda-Bernstein, whose sonorous and well trained alto voice created a most favourable impression in songs by Strasser, Caracciolo, and Joseph Sulzer, the last named written in the operatic "aria" style being especially adapted to that lady's impassioned and dramatic style of delivery.

The famous "Maennergesang-Verein" announces choruses by Liszt, Kreuser, Heuberger (already favourably mentioned in a previous notice) and some of those four-part "tone poems" by Robert Schumann. What London chorus masters are about, that such masterpieces, both for male voices and mixed chorus, replete with the most exquisite charm of melody and harmony should, with the exception of the Gipsy chorus and possibly one or two more, have remained a sealed book in a city especially noted for choral singing, is beyond comprehension. Last but not least, a Liszt celebration on a comprehensive scale took place with *clat* at the "Gesellschaft der Musikfreunde," representative of the deeply-lamented master as a symphonist as well as a writer of pianoforte and sacred music, by a performance of the symphonic poem, "Die Ideale," the pianoforte concerto in A played with technical perfection by Liszt's pupil, Alfred Reisenauer, the 19th Psalm, for tenor solo, chorus, and orchestra, the solo part being sung by Herr Winkelmann with powerful effect, and the brilliantly scored and fascinating orchestral rhapsodie No. 4, the whole under Hans Richter's conductorship, who had to acknowledge again and again enthusiastic plaudits and recalls.

Apropos of the Imperial Court Capellmeister, Hans Richter, a translation of a letter characteristic of the man's modesty and *bonhomie*, addressed to the members of the Philharmonic Orchestra will be perused with interest: "Dear friends and associates,—I learn from the newspapers that you wish to celebrate the century (100th concert) of my conductorship at the Philharmonic. It is my greatest joy and my pride that you value my performance, but for the celebration of a jubilee I feel still too young, although my temples already exhibit some serious signs of a general pause. Should it be granted to me to conduct the two hundredth Philharmonic Concert, then you may celebrate to your heart's content; for then I shall be old enough to feel some pardonable pleasure in similar vanities. Well then, please to consider the day in question as one of our usual concerts, that is—we shall be at our task with the utmost zeal, but make no further fuss about it. At the same time, I gladly seize this opportunity for spending some jolly hours with you; for after so much serious and even hard work, sincere merriment can only do good to all of us. Therefore let us meet, quite *entre nous*, on that day, at the usual place, where we shall hear those incomparable waltzes by Lanner, executed by those capital fellows in splendid fashion. Better I have nothing to offer you.—With kindly greetings, HANS RICHTER."

Music Publishers' Weekly List.

SONGS.

At Last	L. Denza ...	Cramer
By another way	Geo. B. Gilbert ...	Novello
Marion	Oscar Kronke ...	"
Songs, Album of Twenty	Sir Herbert Oakeley ...	"

PIANOFORTE PIECES.

Bridal March	Horatio Tuddenham ...	Novello
Elegia Musica	Fr. Otto Trautmann ...	"

DANCE MUSIC.

Old Edinburgh Lancers	J. Kenyon Lees ...	Cramer
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ORGAN MUSIC.

Adeste Fideles	Alfred Oake ...	Novello
Allegro, in form of a minuet	W. G. Wood ...	"
Grand March, in F minor	J. G. Mountford ...	Harrison
Organist's Quarterly Journal, The, Part 73	Dr. W. Spark ...	Novello

VIOLIN AND PIANOFORTE.

Pregiera	Fr. Otto Trautmann ...	Novello
Sketches, Twelve	Battison Haynes ...	"

VOCAL DUETS, PART SONGS, TRIOS, &c.

Bell Amen Cadence, The	Theodore S. Tearne ...	Novello
Chant Book Companion, new edition	Charles Vincent ...	Sampson Low
Dove, The (trio for treble voices)	Alfred R. Gaul ...	Novello
Duets, Twenty-four Vocal, soprano and contralto, Books I. & II.	F. Abt ...	"
"Have mercy upon me" (anthem)	Charles Salaman ...	"
"Have mercy upon me, O God" (anthem)	Alfred Alexander ...	"

Hymn Tunes	Rev. W. T. Stratford ...	Novello
Hymn Tunes, Kyries, and Chants	H. S. Irons ...	"
Jubilee Hymn, A	C. W. Lavington ...	"
Lord is my Shepherd, The	Rev. A. W. Batson ...	"
Message to Phyllis, A (Glee, Op. 12)	Gerard F. Cobb ...	"
O Saviour of the world (Anthem)	E. Greatorex ...	"
Sweet Saviour, in mine hour (Anthem)	G. W. Torrance ...	"
Te Deum, in A	Felix W. Morley ...	"
Te Deum, in C	J. F. Fricker ...	"
To Thee, mighty Neptune (Idomeneo)	Mozart ...	"

CHORUS.

Triumph of Victoria, The (Madrigal)	J. Stainer ...	Novello
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OPERAS, CANTATAS, &c.

(VOCAL SCORES.)

King's Pardon, The (Comedy Opera)	Henry Parker ...	Cramer
Mass in B flat, Sixteenth (Haydn)	Accompaniment by Battison Haynes ...	Novello
Praise of Music (Cantata)	Beethoven ...	"

Next Week's Music.

TO-DAY (SATURDAY).

P.M.

Saturday Popular Concert	St. James's Hall	3
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MONDAY, 10.

Monday Popular Concert	St. James's Hall	8
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TUESDAY, 11.

Mr. William Nicholl's Vocal Recital	Portman Rooms	8
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WEDNESDAY, 12.

London Symphony Concert	St. James's Hall	3
London Ballad Concert	" "	8

THURSDAY, 13.

Mr. Sydney Smith's Concert	Prince's Hall	3
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FRIDAY, 14.

Kensington Academy Concert	New School Hall, Addison Road	3
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PROSPECTIVE ARRANGEMENTS FOR WESTMINSTER ABBEY.

Saturday, Jan. 8. 10 a.m.: Service (Walmisley), in C; Anthem, "Jesu, Word of God Incarnate," No. 562, Mozart; 3 p.m.: Service (Walmisley), in C; Anthem, "Lo! star-led chiefs," No. 304, Crotch.

Sunday, Jan. 9 (1st after Epiphany). 10 a.m.: Service (Calkin), in B flat throughout; Hymn, after 3rd Collect, No. 76. 3 p.m.: Service (Smart), in F; Anthem, "Lift up thine eyes," No. 422 (Isa. xlix. 18), Goss; Hymn after 3rd Collect. No. 81.

Notes and News.

LONDON.

A London Ballad Concert was given on Saturday, Jan. 1, at St. James's Hall. Madame Valleria, Miss Mary Davies, Madame Antoinette Sterling, Miss Eleanor Rees, Mr. Edward Lloyd, Mr. Maybrick, and Mr. Santley were announced to sing, with Miss Agnes Zimmermann and Madame Norman-Neruda as instrumentalists.

Mr. Goring Thomas is now engaged upon a choral work for the Birmingham Musical Festival.

The Crown Prince and Princess of Germany have sent a message of thanks to Mr. D'Oyly Carte for arranging for his *Mikado* company in Berlin to give the performance on Wednesday last in aid of the funds of the American and English Governesses' Home in Berlin. The Crown Princess also sent her photograph to each of the "Three Little Majids" and to the lady who was playing Katisha.

The Private View of the Royal Academy took place on Saturday afternoon, and introduced those invited to a splendid collection of old masters, such as the private galleries of no country but England could supply. With one idea in our mind, awake or asleep, praying or playing, laughing or weeping, we looked for musical subjects, and found remarkably few; not even a St. Cecilia or two met our inquisitive gaze. There

was, however, a charming picture by George Romney, not this time of his favourite Lady Hamilton, but of two daughters of Lord Chancellor Thurlow, both full length figures in white, gracefully posed. One is playing on, and the other leaning against, a harpsichord, which does not look a very remarkable instrument to the outsider, although Mr. Hipkins and other specialists will no doubt view it with interest. Another picture, by Anthony Palamides (1604 to 1680), is interesting, because it shows that a lady violinist is not altogether a modern invention. Of the group of five ladies and three gentlemen, one lady scans a music-book, one gentleman plays on a guitar, and a second lady, who is seated, holds a violin in her hand, and, therefore, plays on it presumably sometimes, although on the present occasion she is better engaged in flirting with a cavalier in a broad-brimmed hat.

A correspondent, dating his letter Madrid, Dec. 30, writes:—"You will no doubt remember Signor Mancinelli, who gave an orchestral concert in London last season, and showed himself to be a conductor of the first water. The same Signor Mancinelli is doing excellent work as conductor of the Italian opera here. Next week they propose to bring out Goldmark's *Queen of Sheba*, and after that *Lohengrin*, and perhaps *Tannhäuser* will be given. Signor Mancinelli has just finished the scoring of his oratorio *Isaiah*, which will be performed at the next Norwich Festival.

The Strolling Players' Amateur Orchestral Society announce a concert at the Public Hall, Croydon, on Jan. 31, at 8 p.m. The concert is organized by Mr. Clement Hoey in aid of Miss Blake's "Assisted Emigration Fund." With this charitable object in view, Mr. Hoey has been very successful in obtaining a large number of patrons for the concert, H.R.H. the Duchess of Albany, H.R.H. the Princess Frederica (who has promised to attend the concert), and the Bishop of Truro heading the list. Under these auspices, the evening's entertainment is likely to realize a respectable sum to add to the fund for helping mechanics and their families in their passage to the Colonies. Apart from this, the concert is likely to prove a great attraction; the Strolling Players are very favourably known among amateur societies, and by some considered the best of all. The programme contains some of their most effective pieces, in which the modern French School, so well calculated to display the best qualities of a large orchestra, is fully represented. They are conducted, as usual, by Mr. Norfolk Megone. Signor Bottessini, the contrabassist, will astonish and delight Croydon with some soli, and Mesdames Clara Samuëll and Eleanor Ries are the vocalists; Mr. Wilhelm Ganz will preside at the piano.

Mr. Stewart Carleton, with Miss Ada Moore, his pupil, gave a concert at the Steinway Hall last Monday. Miss Minnie Horton, Miss Wakefield, Mr. Hirwen Jones, Mr. Wormsley, and Mr. S. Russell were in the list of artists, and also Mr. Ivan Range, the left-hand player, and Gospodin Lubimoff and Mr. Eric Crisp, elocutionists.

Mr. Charles Harper, professor of the Royal Academy of Music, and for thirty years principal horn player in the Royal Italian Opera orchestra, has retired from the musical profession, being close on 70 years of age.

Mr. John Ella, the founder of the Musical Union, and the first concert giver who employed analytical programmes, recently celebrated his 85th birthday, at the house of Lord and Lady Clarence Paget. He is still in good health, and, although unhappily deprived of sight, has not lost his old vivacity, and with memory unimpaired he relates his stories and reminiscences of music and musicians of the past with all his ancient vigour. He is now, since the death of Sir John Goss, the *doyen* of the Royal Society of Musicians, having been a member since the year 1826.

PROVINCIAL.

BOURNEMOUTH.—In connection with Mr. Wall Richards's entertainment, Mr. John Francis Barnett, the well-known composer of "The Ancient Mariner," gave a pianoforte recital in the Shaftesbury Hall, on Wednesday afternoon. There was a fair attendance. Selections were given from the following eminent composers:—Schumann, Bach, Mendelssohn, Beethoven, and Chopin. Mr. Barnett imparted to his playing feeling and expression which did not fail to arouse the sympathy of his audience. It is scarcely necessary to state that he is a thorough master of the pianoforte, as his fame has long been established. In several pieces of his own composition Mr. Barnett showed himself not only to be a skilful and talented player, but also a composer of rare ability. Mrs. Cecil Newling, by her excellent vocalization, likewise added her quota to the enjoyment of the entertainment. In a charming style she rendered Handel's "Lascia ch'io pianga," and for her singing of "Voices in the Woods," by Rubinstein, she was encored.

CAMBRIDGE.—The Madrigal Society's prizes for this year have been taken by Dr. Stainer and Mr. Gerard F. Cobb, honourable mention being also made of Mr. F. J. Read of Reading. To Mr. Cobb was also adjudged the "South London Musical Club's" prize for the best glee for male voices with pianoforte accompaniment.

GLASGOW.—Jan. 4.—Handel's *Messiah* was admirably rendered by the Glasgow Choral Union, in St. Andrew's Hall, on New Year's Day, the

room being literally crammed by a most appreciative audience. The soloists were Madame Clara Samuëll, Miss Alma de Lisle, Messrs. Wm. Nicholl and Andrew Black (both these gentlemen are natives of Glasgow). At this performance Miss de Lisle and Mr. Nicholl made their *debut* here and were warmly applauded for the excellent way in which they rendered their respective parts. Madame Samuëll sang the soprano airs in a satisfactory manner and Mr. Andrew Black the difficult bass music with taste and delicacy. Mr. Black was substituted at the last moment for Signor Foli, indisposed.—On Saturday evening, the usual Popular Concert took place, at which the audience was the largest this season. Among other pieces performed were Haydn's symphony in C, No. 1, *Oberon* and *Tannhäuser* overtures, and Delibes's *Coppelia* ballet airs. Owing to the illness of two of the principal wind instrumentalists Liszt's Hungarian rhapsody *Teleki* had to be withdrawn, and Madame Berzon, the harpist, performed a charming solo instead. Madame Clara Samuëll and Mr. Wm. Nicholl were the vocalists.—This evening (Tuesday) a Spanish ballet by Massenet, from *Le Cid*, which is new to Glasgow, will be included in the programme. Amongst other things announced is a portion of Berlioz's *Symphonie dramatique* and Beethoven's fourth symphony.

LEEDS.—Carl Rosa's Opera Company opened a week's engagement at Bradford on Boxing Day, with *Maritana* in the morning, and *The Bohemian Girl* in the evening, followed on succeeding evenings by *Ruy Blas*, *Faust*, *Lohengrin*, *Don Giovanni*, and *Carmen*. The Bradford people deserve a newer programme; when *Colomba* was played here, just before it was shelved, it obtained the best house of the week's performances. Many people would be glad to hear it or *The Canterbury Pilgrims*, *Nadeshda*, *Esmeralda*, in preference to *Ruy Blas*, a work much below the level of these newer English operas.—The music at the Aladdin pantomime at Mrs. Rice's Theatre, Bradford, is highly spoken of.—The music at the Grand Theatre does not fly very high, it is overlaid with music-hall songs. The scenery as usual is excellent.—Mr. Joseph Cantor's "Gems of the Opera" Company appeared for the second time this season on the 23rd ult., at this time, contrary to expectations, to a meagre house.—Mr. Burton's Saturday Concerts have come to an untimely end, the loss on them must have been considerable.—Mr. Lane, of Manchester, who made the Saturday Concerts so successful last year, is again opening another series to-day (Saturday).—Mr. Dawson's Ballad Concerts at Albert Hall are most agreeable entertainments, but fortune still declines to smile upon them.—Last night (January 3) Messrs. Hopkinson gave one of their Monday Popular Concerts, with Miss Clara Samuëll, Mr. H. Piercy, and Mr. Fred Gordon. The Leeds select choir sang Mendelssohn's "Judge me, O God," and some part songs. Mr. Benton accompanied. The popular concert business in Leeds is, I regret to say, a monetary failure. When Mr. Ford introduced the orchestra into his Chamber Concert series, he very properly changed his title to Popular Concerts. Then came Mr. Lane last season with his successful Saturday Popular Concerts, and now the promoters of the three popular concerts in name which we now possess, are unwise bidding for Messrs. Ford and Lane's success, not one of which has been successful, so that the musical outlook of last season is now almost ruined. It remains to be seen what effect all this may have on Mr. Lane's second series.

MANCHESTER.—Performances of the *Messiah* have been the chief feature of the Christmas season. On Thursday, Friday, and Saturday of the week before Christmas, the Free Trade Hall was crowded to hear the familiar oratorio. On Christmas Day, again, the Free Trade Hall and a smaller hall close by were filled for similar performances. A singer observed that every other person in the Free Trade Hall seemed to have a copy of the work. The oratorio is popular in Lancashire probably beyond any work of its size in any other part of England. A great many concerts of a holiday nature have been given during Christmas week. The programmes have been very fair, and the attendances mostly very good. It is evident that a taste for good music is growing up among the less cultivated classes. Mr. Hallé made his appearance at the Gentlemen's Concert, on Monday, for the first time since his illness. He was received with enthusiasm. It is more than thirty-eight years since the veteran musician made his first appearance in the concert hall.

NATIONAL SOCIETY OF PROFESSIONAL MUSICIANS.—The following is a list of the candidates who were successful at the recent examination held by the above society at Nottingham. The certificates are arranged alphabetically:—*Singing.*—(Advanced Grade).—Pass—Emily Copley (Mr. W. Macfarlane). Primary Grade.—Second-class Honours—Lilian Lloyd (Mr. W. Macfarlane), Pass—Sarah Rollinson (Mr. W. Macfarlane). *Pianoforte Playing.*—Professional Grade.—First-class honours—Ellen M. Webster (School of Music, Derby)—Mr. E. Chadfield and Mr. A. F. Smith, Mus. Bac.) Senior Grade.—First-class Honours—Madame Gilbert (Mrs. C. Gould), Florence A. Pemberton (Mrs. C. Gould), Amy Wallis (Mr. A. Page, F.C.O.). Second-class Honours.—Elizabeth Chadfield (School of Music, Derby)—Mr. E. Chadfield and Mr. A. F. Smith, Mus. Bac.), Florence Elliott (Mr. A. Page, F.C.O.), Mary Hunt (Mr. Macfarlane), Catherine Pywell (Mr. Macfarlane), Eleanor Taylor (Mr. Macfarlane), Lucy Truman (Mr. A. Page, F.C.O.). Pass—Elizabeth C. Newman (School of Music, Derby, Mr. E. Chadfield and Mr. A. F. Smith, Mus. Bac.) Intermediate Grade

—First-class Honours—Constance E. Bourne (Mr. A. Page, F.C.O.), Ethel Hubbart (Mr. A. Page, F.C.O.), Gertrude Levers (Miss Mason). Second-class Honours—Ada Hall (Mr. W. Macfarlane), M. Kidd (Mr. A. Page, F.C.O.), Zylla Kirkland (Mr. A. Page, F.C.O.), Amy Matthews (School of Music, Derby, Mr. E. Chadfield and Mr. A. F. Smith, Mus. Bac.), Lillian E. Tomlin (The Misses Wilson, Hawkesley and Baldwin, Mr. A. Page, F.C.O.) Pass—Elizabeth Buckley (The Misses Wilson, Hawkesley and Baldwin, Mr. A. Page, F.C.O.), Nellie Dickenson (Mr. W. Macfarlane). Junior Grade.—First-class Honours—Maud M. Wilkes (Mr. A. Page, F.C.O.). Second-class Honours—Louise Dethwiller (Mr. W. Macfarlane), Dorothy Howitt (Mr. A. Page, F.C.O.), Annie Potts (Mr. W. Macfarlane), Charles Warner (Mr. W. Macfarlane), Georgina Widdowson (Mr. A. Page, F.C.O.) Pass—Maud B. Billing (Mr. A. Page, F.C.O.), Annie Wild (Mr. A. Page, F.C.O.), Matilda J. Woollatt (School of Music, Derby, Mr. E. Chadfield, and Mr. A. F. Smith, Mus. Bac). Elementary Grade.—First-class Honours—Winnie Clark (Mr. W. Macfarlane). Second-class Honours—Ada Brown (Mrs. C. Gould). Organ Playing: Primary Grade—Pass—William Griffiths (Mr. W. Macfarlane), Christopher Hind (Mr. W. Macfarlane).

A three days' conference of the members of the Society of Professional Musicians commenced yesterday at the Council House, Birmingham. A full report of their proceedings will appear in our next issue.

FOREIGN.

The result of the Symphony Competition, organized by the French Society of Musical Composers has been announced. The jury, presided over by M. Camille Saint-Saëns, have awarded the prize of 3,000 francs to M. Paul Lacombe, who has been previously successful at competitions of this society. The symphony will be performed at the Pleyel-Wolff Rooms in Paris, with other prize works.

The excellent band of the Republican Guard are about to make a journey to Russia, with their conductor, M. Wettge. They have been invited by the Municipality to give some concerts in Moscow. With that intent they are prepared to spend a week in the Russian city, with the pay, it is said, of no less than 30,000 francs, over and above expenses, to be divided amongst them.

Paris is rejoicing because Madame Christine Nilsson has graciously consented to co-operate in a series of concerts of Scandinavian music, arranged by M. Oscar Comettant, who has returned from his travels and researches with rich experience of the subject. The proceeds of the concert are to be devoted to the Association of Musical Artists, which second claim upon her sympathy is enthusiastically acknowledged by the *prima donna*.

La Juive has been revived at the Brussels Théâtre de la Monnaie with signal success. The interpretation was excellent, by a well-balanced company of artists, amongst whom M. Cossira, the tenor, shone as a star. M. Sylva has insisted in his resignation, and he will shortly start for St. Petersburg, where he has engaged himself to sing during the season.

NEW YORK, December 18.—The revival of *Tannhäuser* at the Metropolitan opera house has given a fresh instance of the thorough methods of the *entrepreneur*. The opera was mounted with splendour, the chorus singers well drilled, the orchestra well in hand under Herr Seidl, and the cast included Herr Niemann as Tannhäuser, Herr Robinson as Wolfram, Fräulein Lehmann as Venus, and Frau Seidl-Krauss as Elizabeth. The great tenor's impersonation of the hero excited the audience to the highest pitch. When this opera was given last season, M. Sylva, the Belgian tenor, a genuine artist with a splendid voice, took the *titlle rôle*, and those who have had the privilege of witnessing both performances are never weary of descanting on the extraordinary genius of the veteran, which shines victoriously over and above all the failings of physical weakness. There have been repetitions of *The Queen of Sheba*, *The Prophet*, and *Faust*, besides *Tristan and Isolde*, which has been the great sensation of the season, and *Tannhäuser*.—December 25.—In *Lohengrin*, Niemann had another great success; his voice seemed to have regained some of its first freshness. —The American Opera Company has been re-constituted, and called the "National Opera Company," with Mr. Park Goodwin as President. Mr. Theodore Thomas as Vice-President was to retain his position as musical director. Madame Fursch-Madi reappeared in *The Huguenots* at St. Louis; the dispute between manager and *prima donna* may therefore be considered at an end. Thirty-five members of the company have been hastily dismissed, it is supposed, on grounds of economy. Rumours of impending disaster are rife.—The Valda Opera Company are dispersed. The gentlemen who were willing to make up a guarantee fund were deterred by the outrageous demands of the tenor, Giannini, who could not be prevailed upon to reduce his terms as a *star*. Some artists, compatriots and others, got up a concert in aid of the unfortunate chorus singers, who had to make their way as best they might to their European homes. The passage money was secured by the charity of those who had so kindly interested themselves on their behalf.—Madame Patti's concerts at the Academy of Music have been brilliant triumphs. A special feature of the farewell concert was the interpolation of the second act of Flotow's *Mariha*. The audience was immense.

The American Art Journal gives the following account of a swindle perpetrated in Mexico city in connection with Madame Patti's projected visit there:—"Five concerts were to be given by the Patti concert troupe, under the management of Mr. Abbey. Two weeks ago a man arrived in that city bearing letters of introduction to prominent citizens and purporting to be the brother of Marcus Mayer, the agent of the company. The box office was opened, and in a short time tickets were sold to the amount of 30,000 dols. Suspecting some fraud, the governor ordered the man to deposit this sum with the hotel-keeper. The swindler cleverly left only 4,000 dols. and eluding the officers, fled for parts unknown. Anxious telegrams advised Mr. Abbey of this state of affairs, and search was at once made for the criminal. From the last accounts he had not yet been found, and Mr. Abbey is undetermined whether to proceed in the projected concerts in Mexico or abandon the scheme, fearing that this unfortunate affair might prejudice the people against the *prima donna*, whose first visit is thus disastrously heralded."—Messrs. Gilbert and Sullivan's *Princess Ida* has been successfully revived at the Fifth Avenue Theatre.—Tschaikowsky's long and elaborate symphony in B minor, Op. 58, was given at the Second Philharmonic Concert. Byron's *Manfred* inspired the composer, and the symphony is descriptive of scenes and emotions belonging to that work.

Arthur Foote was the pianist at the Eighth Boston Symphony Concert, in the Saint-Saëns Septet, for two violins, viola, cello, contrabass, trumpet and piano. Another novelty was a meritorious concert overture in A major, by Hugo Rheinold.

Madame Minnie Hauk has had a successful operatic-concert tour through Canada, where it was even found necessary to extend the season. Madame Hauk divides her programme into two parts, the second consisting invariably of a whole act of an opera; such as the garden scene from Gounod's *Faust*, with costumes and stage setting, or the fourth act of *La Favorita*. Madame Minnie Hauk sailed for Bremen on December 22.

The edict of the American Cardinal who represents the Church of Rome has ordered that no paid musicians shall take part in the church services, and that no one outside the Roman Catholic Church shall be a member of the choir. The effect of this has been to make many changes in the choirs, and many more will take place when the singers' contracts expire.

DEATH: At Denver, Colorado, December 7, Signor Giuseppe Operti, conductor and composer, once pianist to King Victor Emmanuel. During his eighteen years' stay in America he wrote the operas *Daniel Druce* and *Buttons* and the music to the ballet, *The Black Crook*. Signor Operti had conducted military band concerts during the Centennial Exhibition at Philadelphia, also the orchestra at Niblo's Garden and Booth's theatre in New York.

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